CORPORATION OF LONDON ART GALLERY

DESCRIPTIVE CATALOGUE

OF THE LOAN COLLECTION OF PICTURES

1902

PRICE SIXPENCE.

CATALOGUE

OF THE

Exhibition of a Selection of Works

BY

FRENCH & ENGLISH PAINTERS OF

THE EIGHTEENTH CENTURY.

Art Gallery of the Corporation of London.

CATALOGUE of the Exhibition of a . . . . Selection of Works by FRENCH and ENGLISH . PAINTERS of the . . . . Eighteenth Century . .

With Descriptive and Biographical Notes.

BY

A. G. TEMPLE, F.S.A.,

Director of the Art Gallery of the Corporation of London.

RICHARD OSMOND HEARSON, Esq., *Chairman.*

1902.

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Introduction.

The present is the Eleventh Exhibition held at the Guildhall.

The First was in 1890, of works of the Flemish, Dutch and British Schools, and was visited by...	109,383	persons.
The Second was in 1892, of works of the Flemish, Dutch, Italian and British Schools, and was visited by	236,362	„
The Third was in 1894, of works of the Dutch and British Schools, and was visited by...	300,366	„
The Fourth was in 1895, of works of the Dutch and British Schools, and was visited by...	262,810	„
The Fifth was in 1896, of Water Colours of the British School, and was visited by	124,271	„
The Sixth was in 1897, of works by Painters of the British School during the Queen's reign, and was visited by ...	248,093	„
The Seventh was in 1898, of works of the French School, and was visited by	206,746	„
The Eighth was in 1899, of the works of J. M. W. Turner, R.A., and his contemporaries, and was visited by	223,132	„
The Ninth was in 1900, of the works of living British Painters, and was visited by	201,456	„
The Tenth was in 1901, of the works of the Spanish School, and was visited by	305,359	„
Total	2,217,978	„

In addition to the above number the permanent Collection of the Corporation has been visited since its establishment in 1886, by 756,581 persons, bringing the total number of visitors to the Gallery to 2,974,559.

The Exhibition now open is composed of a selection of works by French and English Painters of the Eighteenth Century.

The Library Committee of the Corporation of London desires to express its sincere thanks to the owners of these works for the kindness with which many distinguished and valuable examples have been placed at its disposal.

The Exhibition will be open from Tuesday, the 22nd April, to Saturday, the 26th July, inclusive.

Week Days, 10 a.m. to 7 p.m.

Sundays, 3 p.m. to 6 p.m.

The Admission will be free.

GUILDHALL,
April, 1902.

A. G. TEMPLE,
Director.

Library Committee.

THE RIGHT HONOURABLE THE LORD MAYOR.

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GALLERY I.

GALLERY I.

1. CONCERT D'AMOUR.

By CHARLES ANTOINE COYPEL.

Canvas 45 × 35 inches.

Lent by M. GIMPEL.

CHARLES ANTOINE COYPEL, son of Antoine Coypel, born 1694, in Paris; died 1752. The pupil of his father, whose style he adopted. A series of his illustrations of "Don Quixote" were executed at the Gobelins, for the Duc d'Antin; the cartoons are now at Compiègne.

2. THE TWO SISTERS.

By JEAN BAPTISTE GREUZE.

Canvas 23 × 28½ inches.

Lent by REGINALD VAILE, ESQ.

THE scene is the interior of a cottage, where a humbly-clad peasant girl, in a striped gown, seated beside her father, is being held by him at arms' length from her gaily dressed sister, who has just entered, and who, bedecked with large pearls and other adornments, is holding out to her indignant parent a purse of gold, in the hope of thereby appeasing him. The book of the play she carries in her hand is suggestive of her having fled from home to go upon the stage.

For notice of the painter's life see No. 107.

3. HEAD OF A CHILD.

By JEAN BAPTISTE GREUZE.

Canvas 16 × 13 inches.

Lent by LESSER LESSER, ESQ.

LOOKING over her right shoulder at the spectator; dark hair, with a fillet of yellow in it; white and red drapery.

For notice of the painter's life see No. 107.

4. A PASTORAL.

By FRANÇOIS BOUCHER.
Canvas 33 × 26 inches.
Lent by C. T. D. CREWS, ESQ., J.P., F.S.A.

A YOUTH and a girl, he in red and she in blue and yellow, are seated, coquetting, near the base of a ruin, with cows and sheep near them, and an ass laden with various articles on the right. It is a typical picture, with its serene sky and soft grey clouds of Boucher's small cabinet work, and shows a completeness of composition of which, in this department of decorative art, he was the acknowledged master of his time.

For notice of the painter's life see No. 5.

5. THE LOVE MESSAGE.

By FRANÇOIS BOUCHER.
Canvas 136 × 73 inches.
Lent by MADAME RIDGWAY.

THIS decorative panel, of grand dimensions, is one of a series of four, all of which are in the present collection (Nos. 5, 9, 25 and 39), and for many years have adorned the state dining-room of the Marquis de Ganay, in Paris. They have never before been publicly exhibited.

Here a party of four ladies and a youth are gathered on the banks of a stream in which the youth, in scarlet costume and broad-brimmed hat, has been fishing. The interest of the moment is the sending away of a dove, the bearer of a message, which the two on the right are holding, and are evidently in doubt as to the wisdom of despatching it. The two other ladies, one seated with a basket of fruit and flowers on her arm, and the other in light brown costume, and holding a basket of grasses, seem equally concerned in the enterprise. The background on the right consists of slender stems of trees in full foliage and a dwarfed pillar, on which stands a massive vase full of blossoming flowers. On the left there is an expanse of softly clouded blue sky.

FRANÇOIS BOUCHER. Born 1703. Died 1770. History and genre painter. Drew first for engravers; secured the First Prize at the Academy at the age of twenty, and then he went to Rome with Carle Van Loo, on whose death he became first Painter to the King. The portrait of the all-powerful favourite, Madame de Pompadour, was painted by him several times. Although a sense of the voluptuous pervades his work, it is nevertheless seldom associated with any distinct disregard of delicacy. Grace of line and delicacy of colour are relied upon to charm, and these qualities are rarely absent from his work. His productions drew from Diderot the well-known expression, "What colours, what variety!"

6. LE SILENCE (Silence). Portrait of the Duchesse de Flavacourt.

By JEAN MARC NATTIER.

Canvas 41½ × 58½ inches.

Lent by LIONEL PHILLIPS, ESQ.

HALF-LENGTH figure, life-size, in the act of flying from the couch of the sleeping Cupid, from whom she has stolen his bow and arrow, and making a sign as she passes, to impose silence. Green drapery is on the left, and two columns on the right.

It was in 1740 that the Duchesse de Mazarin brought to Nattier's studio her two celebrated nieces, the Mademoiselles de Nesle, notorious in later years as the Duchesse de Châteauroux and the Duchesse de Flavacourt, and fortune and Royal favour came with them, for the Queen herself desired to see the portraits, and at once commissioned Nattier to paint certain of the Court celebrities.

This picture and No. 8 were commissioned or purchased of Nattier by the Count Carl

Gustaf Tessin, during his stay in Paris as Ambassador of Sweden, in 1739-1741.

Formerly in the Collection of the Count von Platen, at Stockholm. An excellent copy is in the possession of the Countess Wedel (formerly Countess von Platen), at Berlin.

Jean Marc Nattier. Born 1685. Died 1766. History and portrait painter. Son and pupil of Marc Nattier. Studied much in the gallery of the Luxembourg, where he copied for the engraver the pictures there by Rubens. In Amsterdam he painted the portraits of Peter the Great and Catherine I, as well as many members of the Russian Court. He won the first prize at the French Academy at the age of fifteen. There is a life of Nattier written by his daughter, Madame Tocqué.

7. MADAME HENRIETTE DE FRANCE.

By JEAN MARC NATTIER.

Canvas 96 × 72 inches. Signed and dated.

Lent by C. J. WERTHEIMER, ESQ.

Given by Madame Adelaide de France to Madame la Duchesse de Beauvillier, her Maid of Honour, passing afterwards into the Collection of the Prince Sciarra, at Rome.

MADAME ANNE HENRIETTE DE FRANCE was the daughter of Louis XIV.

For notice of the painter's life see No. 6.

8. LE POINT DU JOUR (The Break of Day). Portrait of the Duchesse de Châteauroux.

By JEAN MARC NATTIER.

Canvas 41½ × 58½ inches.

Lent by LIONEL PHILLIPS, ESQ.

HALF-LENGTH figure, life-size, her left arm extended in the act of giving up a torch as no longer needed, now that day has come; with her right she pours water from an ewer to refresh herself on awaking.

Formerly in the Collection of the Count von Platen, at Stockholm. An excellent copy is in the possession of the Countess Wedel (formerly Countess von Platen), at her residence at Berlin.

For notice of the painter's life see No. 6.

9. LOVE'S OFFERING.

By FRANÇOIS BOUCHER.

Canvas 136 × 72 inches.

Lent by MADAME RIDGWAY.

HERE a popular theme of the French painters of the period is treated in a very charming way by this painter. Led by the figure of love, the two with their offering of flowers have come to place them at the shrine of Cupid, around which rose-bushes profusely grow. Dressed in pale blue and white, with narrow blue ribbons about their waists and wrists, and barefooted, the two have just arrived at the shrine, when the still romantic time of evening is coming on, and the clouds are just being touched with gleams of sunset.

For notice of the painter's life see No. 5.

10. PORTRAIT OF MADAME D'ANGER.

By LOUIS TOCQUÉ.

Canvas 32 × 25 inches. Signed and dated 1753.

Lent by M. POTHUAU.

LOUIS TOCQUÉ, born in Paris, 1696, died 1772; pupil of Nicolas Bertin and Hyacinth Rigaud. Painted principally portraits. He spent two years at St. Petersburg by invitation of the Empress Elizabeth, and went from there to Copenhagen, where he painted several members of the Royal Family of Denmark. He married a daughter of the painter Nattier.

11. LE CHÂTEAU DE CARTES (The Castle of Cards).

By JEAN SIMÉON CHARDIN.

Canvas 26 × 34½ inches.

Lent by REGINALD VAILE, ESQ.

FIGURE of a youth seated at a table, facing the right, amusing himself with building a castle with playing cards.

Painted and exhibited in the Salon, 1741, under the title of "Le fils de M. Le Noir s'amusant à faire des châteaux de cartes." A similar

subject was exhibited in the Salon of 1739, and is now in the Hermitage Gallery at St. Petersburg, and an excellent repetition, with slight variations, is in the Collection of M. Jacques Doucet, in Paris.

JEAN SIMÉON CHARDIN. Born 1699. Died 1779. Genre and still-life painter. Pupil of Cazes and of Noël Nicolas Coypel. The painting of a barber's sign first attracted attention to him. By 1741 he had established his reputation as a painter of peasant and middle-class life, executed always with a certain grace peculiarly French. Latterly he worked at portraiture in pastel. His works are rare. His genre pieces are remarkable for neatness of finish and expression, harmony of tone, and for the careful arrangement of light and shade. His still-life has extraordinary breadth and richness. "A painter of the *bourgeoisie* as original as Hogarth," says Mr. Wedmore in "On Books and Arts." And, again, of his still-life, "he opens to us, in a measure that is entirely his own, the charm of the world of matter."

12. PORTRAIT OF HIS FATHER.

By JEAN BAPTISTE GREUZE.

Canvas 17½ × 13½ inches.

Lent by GEORGE DONALDSON, ESQ.

LIFE-SIZE bust, full face, with long, wavy grey hair; brown coat; shirt open at the neck.

For notice of the painter's life see No. 107.

13. THE MARQUISE DE MARIGNY.

By CARLE VAN LOO.

Canvas 36 × 28½ inches. Signed and dated 1769.

Lent by M. WILDENSTEIN.

SHE was the sister-in-law of the Marquise de Pompadour.

One of this fashionable painter's most elegant portraits, easy in attitude and of more than his usual grace, in its light-coloured satin gown, with pale grey sleeves. The touch of blue velvet against the ermine, and the pearls that run through her hair, round her neck, down her shoulders, and which encircle her wrists, add a special charm to the portrait.

CARLE ANDRÉ VAN LOO, born 1705; died 1765. A son of Louis van Loo, and a pupil of his brother, Jean Baptiste van Loo. In company with this brother he visited Italy. In 1719 he returned to Paris, and obtained the first prizes for drawing and painting. In 1727 he again visited Rome; on his return to Paris he rose from one appointment to another, until, in 1763, he became Director of the Academy.

13a. THE MARQUISE DE G.

By NICHOLAS DE LARGILLIERE.

Canvas 55 × 41¾ inches.

Lent by MRS. BISCHOFFSHEIM.

14. A PASTORAL.

By JEAN BAPTISTE HUET.

Canvas 32 × 29 inches. Signed and dated 1773.

Lent by REGINALD VAILE, ESQ.

THE landscape is bathed in a warm mist, suggestive of the heat of summer, and is occupied by a shepherd who reclines against a tree, and around are the sheep he is guarding, and his shepherd's dog.

JEAN BAPTISTE HUET, born in Paris, 1745, died 1811. A natural history painter, pupil of J. B. Leprince. He was elected an Academician in 1769. A picture of "Two Dogs" by him is in the Louvre, and other examples are in various museums in France. His father and his son were also animal painters.

15. A MAGDALEN.

By JEAN BAPTISTE GREUZE.

Canvas 22 × 18 inches.

Lent by M. EDMOND SIMON.

For notice of the painter's life see No. 107.

16. L'AIMABLE ACCORD.

By JEAN FRANÇOIS DE TROY.

Canvas 76 × 52 inches.

Lent by M. WILDENSTEIN.

Engraved by CATHERINE DE TOURNAY.

JEAN FRANÇOIS DE TROY, born 1679, in Paris, died 1752. Pupil of his father, who sent him to Italy, where he stayed for four years, obtaining, by the assistance of the Marquis de Villecerf, a royal pension. He was recalled to Paris, by his father, in 1708, and became a member of the Academy. He painted a series of designs for tapestry for Louis XIV, and several large works for the Hôtel de Ville. In 1738, the King appointed him Director of the French Academy in Rome, where he executed another set of cartoons, from the history of Jason. Many of his easel pictures are in French galleries.

17. PORTRAIT OF MONSIEUR DE NOERMONT.

By NICHOLAS DE LARGILLIÈRE.

Canvas 54 × 42 inches.

Lent by MESSRS. T. AGNEW & SONS.

THREE-QUARTER length figure, life-size, standing facing the spectator, powdered hair; his left hand extended in the act of speaking, and his right upon his hip. His brown, embroidered coat has over it a sumptuous robe of crimson velvet, arranged and painted with a force and grace in which Largillière truly excelled. Background, a fluted column and a clouded sky.

For notice of the painter's life see No. 21.

18. A FAMILY GROUP.

By FRANÇOIS HUBERT DROUAIS.

Canvas 96 × 76½ inches. Signed and dated ce 1 avril, 1756.

Lent by LORD MASHAM.

IN a handsome apartment a lady in brown skirt and loose white dressing jacket, open in front, and showing the purple bows of her bodice, is seated at a dressing-table, toward the left, but turning round to speak to her husband, who, in the elaborate costume of the period of Louis XVI., is standing behind, leaning upon her chair. At her knee, with hands full of flowers, is the little daughter of the house, a dark-eyed girl in blue dress and powdered hair, in which her mother is arranging some blue flowers. On the ground beside them is an open box, evidently containing new articles of apparel. A crimson cover is around the mirror, and a blue curtain hangs beside the window.

FRANÇOIS HUBERT DROUAIS. Born 1727. Died 1775. Portrait painter. Son and pupil of Hubert Drouais, and later of Carle van Loo and Boucher. He painted very many of the famous men and women of his day, including several members of the reigning family of France. One of his most beautiful portraits is that of Madame de Pompadour, in the Museum at Orleans.

19. PORTRAIT OF MADAME DE NOERMONT.

By NICHOLAS DE LARGILLIÈRE.

Canvas 54 × 42 inches.

Lent by MESSRS. T. AGNEW & SONS.

THREE-QUARTER length figure, life-size, facing the spectator, her right hand, somewhat extended, holds a pheasant, while her left hand is held lightly out towards a large dog. Her rich white satin dress in graceful folds is enriched by the jewels in her bodice and by a leopard skin which is drawn round her figure over her left arm. Dark foliage is in the background, with a glimpse of mountain and sky on the left.

For notice of the painter's life see No. 21.

20. MADAME ROLUND.

By MADAME VIGÉE LE BRUN.

Canvas 73 × 51 inches.

Lent by M. WILDENSTEIN.

LIFE-SIZE figure, standing towards the left, but looking at the spectator. White satin dress, over which is a gown of blue and white striped satin. A fillet of blue runs through the fair curling hair, and she is playing upon a harp which stands against a red covered table where her music rests.

MADAME MARIE LOUISE ÉLISABETH LE BRUN *(née* VIGÉE). Born 1755. Died 1842. Portrait, history and landscape painter. Pupil of Briard and Joseph Vernet, and a great student of the old masters in the Louvre. She was twenty-four when she painted the first of the twenty-five portraits which she executed of Marie Antoinette, with whom she was on terms of the closest intimacy. She withdrew to Italy during the great French Revolution, painting while there a portrait of Lady Hamilton as a Bacchante. She was an Associate Member of nearly all the European Academies, and her art excited the eager curiosity of Sir Joshua Reynolds.

21. MADAME LAMBERT DE THORIGNY.

By NICHOLAS DE LARGILLIÈRE.

Canvas 55 × 42 inches.

Lent by M. WILDENSTEIN.

"That triumphant portrait painter of middle-aged beauty."—Lady Dilke.

NICHOLAS DE LARGILLIÈRE. Born 1656. Died 1746. In his eleventh year he became the pupil of Antoon Gouban, at Antwerp, whom he assisted by painting the still-life accessories in his pictures. In his nineteenth year he came to England and found work in the Royal Palaces under Sir Peter Lely. This brought him under the notice of Charles II, whose portrait he painted, together with those of many of the nobility. He then settled in Paris and at once obtained a large practice among the bourgeoise and professional classes. In 1686 he was admitted into the French Academy, and it is curious to note that, although he is now remembered only as a portrait painter, and as such has been styled "the French Van Dyck," yet in his own day he had a great reputation as a painter of historical subjects; and after the deaths of Le Brun and Mignard he occupied the foremost place in the French School in that branch of art.

22. LE SERMENT D'AMOUR (The Love-Vow).

By L. R. TRINQUESSE.

Canvas, oval, 25 × 20 inches. Signed and dated 1789.

Lent by REGINALD VAILE, ESQ.

A WOODED glade, down which two couples are hurrying towards a stone pillar, on which is set a kneeling statue of Cupid. The lady in the foremost couple is calling to witness the vow she makes, while the one following is shielding her eyes from the god which her hurrying footsteps have just brought into sight.

L. R. TRINQUESSE, portrait and genre painter; pupil of Largillière. He flourished in Paris and at the Hague in the latter part of the eighteenth century. He was admitted into the Guild at the Hague in 1767, and exhibited at the Academy in Paris as late as 1793. The exact dates of his birth and death are not known. His works are rare.

23. LE BAISER GAGNÉ (The Kiss Won).

By JEAN HONORÉ FRAGONARD.

Canvas 22½ × 26½ inches.

Lent by REGINALD VAILE, ESQ.

THE interior of a rustic room, in which a youth, in pale blue jacket and straw hat, is endeavouring to snatch the stake of a game of cards—a kiss—from a young girl in pink and yellow dress, who resists his efforts, in spite of the girl friend, who apparently is on the young man's side. She holds both the hands of the loser, who consequently cannot free herself.

Formerly in the Collections of M. de Breteuil, M. de Chamgrand, and Dr. Aussant.

Vide L'Art du XVIII. Siècle—"Fragonard." Groncourt, p. 333.

For notice of the painter's life see No. 102.

24. HEAD OF A GIRL.

By JEAN BAPTISTE GREUZE.

Canvas 18 × 14½ inches.

Lent by the EARL OF NORTHBROOK, G.C.S.I.

LIFE-SIZE, turned to the right; muslin drapery is round the head, and she wears a grey dress, open in front, and loosely fastened.

Formerly in the Collection of Colonel Temple.

For notice of the painter's life see No. 107.

25. EVENING.

By FRANÇOIS BOUCHER.

Canvas 136 × 71½ inches. Signed and dated, 1757.

Lent by MADAME RIDGWAY.

HERE a shepherdess at fall of day is seated by a little stream, asleep, a narrow ribbon circling her wrist and attached to a sheep dog. She wears a blue gown and white bodice, trimmed with pink, and her straw hat lies beside

her. A youth with loose red coat has come stealthily near, and is touching the girl's cheek with a straw. The leafage above is specially well delineated by Boucher, the high overhanging branches coming harmoniously across the deep blue of the evening sky.

For notice of the painter's life see No. 5.

26. A GARDEN SCENE.

By JEAN BAPTISTE PATER.

Canvas 17 × 22½ inches.

Lent by C. T. D. CREWS, ESQ.

HERE a group of six persons are disposed on some rising ground at the foot of some trees. The red of the chief lady's bodice, and the costume, with its black hat, of the courtier with whom she is coquetting, are in delightful harmony with the pale purple robe and deep blue gown of the gentlemen in brown. Two children are a little distance away on the left, while on the right a glimpse of a beautiful landscape is given, in which other figures are faintly indicated.

For notice of the painter's life see No. 136.

27. LA SERVANTE JUSTIFIÉE.

By NICOLAS LANCRET.

Copper 11 × 14 inches.

Lent by M. RUDOLPHE KANN.

Engraved by NICOLAS DE LARMESSIN.

A SCENE from the conte by La Fontaine. The girl in pretty costume of blue and yellow has slipped to the ground, spilling the roses from her white apron, and the gentleman in blue is bending over her. The scene is in a garden and near the balustrade of a staircase, where stands a large vase. A little distance away, the house is seen, from a window of which a woman is observing the pair.

For notice of the painter's life see No. 31.

28. LA FOIRE DE ST. CLOUD (The Fair at St. Cloud).

By JEAN HONORÉ FRAGONARD.

Canvas 27 × 34½ inches.

Lent by M. LÉOPOLD GOLDSCHMIDT.

AMONG the stately forest trees of St. Cloud, where leafage and vegetation and blossoming flowers seem running wild, a multitude of people are gathered, the prevailing colours of their costumes being cream and pink, which is thrown into full effect by the misty gray background of leafage. At a short, square tent-like structure, with red and white stripes, figures in clownish garb are offering some amusement to the people. A little distance away on the left other groups are seen beside a fountain, whose rising water shimmers in the sunlight. The effect is that of a hot summer afternoon, and, as Lady Dilke observes of this beautiful work, "the very dust raised by the stir of the crowd glints gold beneath the trees, as if in actual sunlight."*

For notice of the painter's life see No. 102.

* "French Painters of the XVIIIth century." By Lady Dilke, p. 66.

29. A PASTORAL.

By JEAN BAPTISTE HUET.

Canvas 14 × 12 inches.

Lent by GEORGE HARLAND-PECK, ESQ.

For notice of the painter's life see No. 14.

30. FÊTE CHAMPÊTRE.

By JEAN BAPTISTE PATER.

Canvas 17 × 22½ inches.

Lent by C. T. D. CREWS, ESQ.

HERE a party of six persons are arranged near a fountain, around which are thickly-leaved trees. A courtier and his lady are a little distance away on the right coquetting, while a child leaning on a bank is in the immediate foreground on the left. One of the chief figures is a gentleman in red, playing a guitar, to which a lady in light-coloured satin is listening. The dress of the lady on her right brings an effective piece of blue into the picture. As in the companion picture, a glimpse over a beautiful piece of country is given, between the trees.

For notice of the painter's life see No. 136.

31. LES OIES DU FRÈRE PHILLIP (The Geese of Brother Phillip).

By NICOLAS LANCRET.

Copper 11 × 14 inches.

Lent by M. RUDOLPHE KANN.

Engraved by NICOLAS DE LARMESSIN.

A SCENE from the conte by La Fontaine. This exquisite example shows Brother Phillip emerging from the Cloisters, and in the act of remonstrating with the youth in red coat who is saluting the two ladies standing on the left. These, in elegant attire, and attended by a coloured servant, have captivated his attention. The scene is in a tranquil landscape, with softly clouded sky.

NICOLAS LANCRET. Born 1690. Died 1743. Genre painter. Pupil of Pierre D'Ulin and Gillot, but coming under the influence of Watteau, his works, thereafter, bore great resemblance to those of that graceful and accomplished master, to the extent not unfrequently of their being mistaken for his; but the poetic warmth and deliberate charm of Watteau and his beauty of line and adroit arrangement is not so pronounced in Lancret's work, whose

productions, though often extremely captivating, are those of a disciple rather than those of a master. Yet much of his work is very beautiful, and expressive of the lightness of the age in which he lived, its gallantries and frivolities, and scenes of pastoral gaiety. He painted several portraits, notably of "La Camargo" and "La Sollé."

32. THE COMTESSE DE NEUBOURG AND HER DAUGHTER.

By JEAN MARC NATTIER.

Canvas 58 × 44 inches.

Lent by REGINALD VAILE, ESQ.

Signed and dated 1749.

THE Countess de Neubourg is seated at her toilette-table, arranging an ornament of feathers and flowers for the head of her daughter, who, standing at her side, holds a casket of jewels in her hand.

For notice of the painter's life see No. 6.

33. CHERCHE MOUCHOIR (Find the Handkerchief).

By NICOLAS LANCRET.

Canvas, oval, 24½ × 21½ inches.

Lent by REGINALD VAILE, ESQ.

THE game of hide the handkerchief is not being played fairly by the little maiden on the right, who, in her red and black striped skirt and blue bodice, is stealing a glance through her fingers, which the youth in pale pink has detected as he is about to hide the handkerchief with the three mischievous little girls on the left. The scene is in a park, and the background is simply foliage and clouded sky.

For notice of the painter's life see No. 31.

34. HEAD OF A GIRL.

By JEAN BAPTISTE GREUZE.

Canvas 16 × 13 inches.

Lent by MARTIN H. COLNAGHI, ESQ.

For notice of the painter's life see No. 107.

35. THE DANCE.

By NICOLAS LANCRET.

Canvas 29 × 34 inches.

Lent by REGINALD VAILE, ESQ.

For notice of the painter's life see No. 31.

36. PORTRAIT OF VOLTAIRE.

By NICHOLAS DE LARGILLIÈRE.

Canvas 17 × 14½ inches.

Lent by REV. W. J. DAWSON.

FRANCOIS MARIE AROUET DE VOLTAIRE, historian, philosopher, and essayist; born 1694, died 1778.

For notice of the painter's life see No. 21.

37. LA BALANCOIRE (The See-Saw).

By NICOLAS LANCRET.

Canvas, oval, 24½ × 21½ inches.

Lent by REGINALD VAILE, ESQ.

For notice of the painter's life see No. 31.

38. PORTRAIT OF A LADY.

By JEAN MARC NATTIER.

Canvas 16 × 12½ inches.

Lent by M. EDMOND SIMON.

For notice of the painter's life see No. 6.

39. THE FORTUNE TELLER.

By FRANÇOIS BOUCHER.

Canvas 136½ × 72½ inches.

Lent by MADAME RIDGWAY.

THIS beautiful example of Boucher's decorative art shows a young girl reclining on the grass at the base of a statue, with garments about her in rich folds of blue, yellow, and white, and gracefully holding a rose. As her eyes fall in thoughtfulness at what she is hearing, the fortune-teller, with long red robe, bends over her, whispering words into her ear, which may well be interpreted by the two circling figures in the air above, one of whom is threatening her with his amorous dart. The disposition of these two little nude figures among the stately trees is admirable. The foreground is somewhat in shadow, but on the part where the light falls apples and grapes have been thrown.

For notice of the painter's life see No. 5.

40. COMÉDIENS ITALIENS (Italian Comedians).

By ANTOINE WATTEAU.

Canvas 24 × 29½ inches.

Lent by LORD IVEAGH, K.P.

Formerly in the Collection of Thomas Baring, Esq., M.P.

ANTOINE WATTEAU. Born at Valenciennes, 1684. Died at Nogent-sur-Marne, 1721. Son of a tiler. His education was of the slightest, and without money or resources of any kind he made his way to Paris. Studied there under Gillot and with the decorative painter Claude Audran, copying also incessantly the chief paintings of Rubens and Paolo Veronese. His great reputation rests on his unrivalled grace in depicting the life of the early portion of the eighteenth century, in pastoral scenes or in scenes where the pleasures of the upper circles are portrayed either in music, dance, or festive gathering, investing them all with a subtle charm the originality of which had been up to then unknown in art, "an airy nothing," which as Mrs. Stranahan observes in her work upon French art, "gives to woman her coquetry and attraction, a charm far above that of physical beauty." He constantly erased and repainted his pictures, and it was only by decisive measures that those who bought his

works could get them out of his hands. It was in 1721 that he painted the celebrated signboard for the shop of the dealer Gersaint, with whom he resided. It was afterwards cut into two halves, which were acquired in Paris at different times and from different persons, by the agents of Frederick the Great, of Prussia, and are both now in the Old Palace at Berlin. In Prussia, too, is his engraved masterpiece "l'Embarquement pour Cythère," of which the Louvre possesses only another version. Examples of Watteau are rare, and the National Gallery is without one.

41. HEAD OF A BOY.

By JEAN BAPTISTE GREUZE.

Canvas 15½ × 12½ inches.

Lent by SIR FREDERICK COOK, BART., M.P.

For notice of the painter's life see No. 107.

42. A GARDEN PARTY.

By ANTOINE WATTEAU.

Canvas 39 × 33 inches.

Lent by CHARLES BAILEY, ESQ.

For notice of the painter's life see No. 40.

43. THE CHARMS OF VIRTUE, or Virtue rewarded.

By EDWARD PENNY, R.A.

Canvas 50 × 40 inches.

Lent by CHARLES WELD-BLUNDELL, ESQ.

EDWARD PENNY was born at Knutsford, in Cheshire, in 1714; died at Chiswick in 1791; pupil of Hudson; an original member of the Royal Academy, at its foundation, and their first Professor of Painting. His chief work was small portraits in oil, which were greatly admired; he also executed historical and sentimental pictures, among them "The Death of General Wolfe."

44. VAL D'ARRIA, near Rome.

By RICHARD WILSON, R.A.

Canvas 19½ × 30 inches.

Lent by MRS. RICHARD FORD.

For notice of the painter's life see No. 47.

45. PORTRAIT OF A LADY.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas 29 × 26½ inches.

Lent by SIR FREDERICK COOK, BART., M.P.

For notice of the painter's life see No. 86.

46. GENERAL HONYWOOD.

By THOMAS GAINSBOROUGH, R.A.

Canvas 129 × 118 inches.

Lent by MESSRS. T. AGNEW & SONS.

FULL-LENGTH, life-size figure of General Honywood, seated on a bay horse, and advancing to the left in a richly wooded landscape. He wears a scarlet coat, ornamented with gold work. His sword is unsheathed in his right hand, and with the left he curbs his horse.

Philip Honywood, of Marks Hall, Essex, was born in 1710. He became a General of His Majesty's forces, Colonel of the 3rd Royal Dragoon Guards, Governor of the town and citadel of Kingston-upon-Hull, and was a Member of Parliament for thirty-one years, for the borough of Appleby, in Westmorland. He married Elizabeth Wastell. He died 1785.

"The large library at Marks Hall was purposely built for the life-size picture of General Honywood, toward the close of the eighteenth century. There are many portraits in this room, but the most notable is that of General Honywood on his charger, by Gainsborough; the landscape is a part of the park."—Nasted's History of the County of Kent (1782).

For notice of the painter's life see No. 50.

47. LAKE OF NEMI.

By RICHARD WILSON, R.A.

Canvas 21 × 30 inches.

Lent by MRS. RICHARD FORD.

Etched by THOMAS HASTINGS.

RICHARD WILSON, R.A., the son of a clergyman, was born at Pinegas, Montgomeryshire, in 1713. In 1729, as he showed great talent, he was sent to London, where he studied under Thomas Wright, an obscure portrait painter. After some years in London he went to Italy, where he continued to paint portraits, until, by the advice of Zuccarelli and Vernet, he became a landscape painter. In 1755 he returned to London, and so distinguished himself in composition and illumination of scenes which had ever a classic spirit, that few landscape painters have excelled him, though for long he suffered from poverty and lack of appreciation. Towards the close of his life, when his circumstances had improved, the death of his brother brought him into possession of a small estate at Llanberis, North Wales, and there he died in 1782.

48. PORTRAIT OF SARAH MALCOLM.

By WILLIAM HOGARTH.

Canvas 22 × 18 inches.

Lent by SIR FREDERICK COOK, BART., M.P.

SARAH MALCOLM, one of the most notorious women of her day. She was executed for murder on Wednesday, March 7th, 1732, on a gibbet which had been erected opposite Mitre Court, and the crowd was so great that a Mrs. Strangeways, who lived in Fleet Street, near Sergeant's Inn, it is recorded, crossed the street from her own house to a Mrs. Coulthurst, on the opposite side of the way, on the heads and shoulders of the mob.

Formerly in the Collections of Lord Mulgrave, General Phipps, and Mr. J. H. Anderdon.

For notice of the painter's life see No. 53.

49. PROFLIGACY PUNISHED.

By EDWARD PENNY, R.A.

Canvas 50 × 40 inches.

Lent by CHARLES WELD-BLUNDELL, ESQ.

For notice of the painter's life see No. 43.

50. LANDSCAPE.

By THOMAS GAINSBOROUGH, R.A.

Canvas 36 × 63 inches.

Lent by R. W. HUDSON, ESQ.

Painted 1747-8.

THOMAS GAINSBOROUGH was born at Sudbury, in Suffolk, in 1727. At an early age he showed an aptitude for art, and spent his time in sketching, and in rambling about the woods and lanes around his home. When fourteen years of age he came to London, and for several years studied art. Before he was nineteen he married Miss Margaret Burr, a young lady with an annuity of £200 a year, the memory of whose extraordinary beauty is still, says Fulcher, preserved in Sudbury. For a period of

twelve years they lived at Ipswich, removing in 1759 to Bath. On the foundation of the Royal Academy in 1768, he became one of the thirty-six original members, and in 1774 left Bath to reside in London. He was much patronised by George III. At the height of his popularity, when nearly all the great men and celebrated women of the day were sitting to him, commissions came in so quickly that he was unable to keep up with the demand for his services. Gainsborough was also a musician, and used to say "he painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." He died in 1788, of cancer, at the age of sixty, and was buried, at his own request, in Kew Churchyard. He was of a kind and generous disposition, and Northcote writes: "He was a natural gentleman, and, with all his simplicity, had wit." His pictures are full of grace and beauty, and as a landscape painter he is at the head of the English school.

51. PORTRAIT OF JOHN KEMBLE.

By SIR THOMAS LAWRENCE, P.R.A.

Canvas 30 × 25 inches. Painted 1790.

Lent by HUGH P. LANE, ESQ.

THE famous actor was born 1757 and died 1823.

SIR THOMAS LAWRENCE was born at Bristol, 1769. He early distinguished himself in drawing. His first efforts which attracted notice were portraits in chalk of some of the customers of his father, who was landlord of an Inn at Devizes. In his seventeenth year he commenced oil painting, and twelve months afterwards settled in London and entered the Royal Academy as a student. At twenty-one he was elected an Associate of the Academy, and, after the death of Reynolds, in 1792, he succeeded him as painter to the King, whose portrait he painted, together with the Queen's, when he was in his twenty-third year. At the age of twenty-five he was elected a Royal Academician. He was knighted in 1815, and in 1820 was elected President of the Academy in succession to Benjamin West. From the age of twenty-two until his death, at the age of sixty-one, his career as a portrait painter was unrivalled. He contributed during that time 311 pictures to the Royal Academy exhibitions. He died 1830. The present portrait clearly exhibits the influence of Reynolds.

GALLERY II.

GALLERY II.

52. LANDSCAPE AND CATTLE.

By THOMAS GAINSBOROUGH, R.A.

Canvas 23 × 44 inches.

Lent by R. W. HUDSON, ESQ.

Painted 1775.

For notice of the painter's life see No. 50.

53. A CONVERSATION PIECE (Probably a Portrait Group).

By WILLIAM HOGARTH.

Canvas 21½ × 29½ inches.

Lent by SIR FREDERICK COOK, BART., M.P.

WILLIAM HOGARTH was born in Ship Court, Old Bailey, 1697. From his earliest days he had a predilection for art, and about 1712 he was apprenticed

to a silversmith in Leicester Fields. After five years' service he turned his attention to engraving. From this he passed to prints for books, and in 1726 became known in his profession by his plates for Butler's "Hudibras." About 1728 he turned his attention to oil painting. In 1729 he ran away with Sir James Thornhill's only daughter, and they were married at Paddington Church. Five years later he established his reputation as a painter of domestic history by the series of "A Harlot's Progress." This was quickly followed by "A Rake's Progress," and by many other similar works illustrative of the times he lived in. Owing to piratical imitations of these two series, he obtained in 1735 an Act which vested in artists an exclusive right in their own designs. In 1745 the six pictures of "The Marriage à la Mode" were completed, and the engravings issued by contemporary line engravers. Most of his other compositions were engraved by himself. In "Marriage à la Mode" his art culminated, and nowhere can there be found a finer example of his own peculiar style. In 1756 he painted an altar-piece for the Church of St. Mary, Redcliffe, at Bristol, and the following year was appointed Serjeant Painter to the King. He died at his house in Lincoln's Inn Fields, 1764, and was buried in Chiswick Churchyard, where a monument was erected by his friends, and the epitaph on it written by Garrick.

54. THE CARD SHARPERS.

By the REV. WILLIAM PETERS, R.A.

Canvas 33 × 38 inches.

Lent by LEOPOLD HIRSCH, ESQ.

The REVEREND MATTHEW WILLIAM PETERS, R.A., born in the Isle of Wight during the first half of the eighteenth century; died in 1814 at Brasted Place, in Kent. Became the pupil of Robert West in the School of Design at Dublin, where his parents had removed, and where his father was in the Customs. Was educated for the Church, and held the posts of Chaplain to the Prince Regent and Prebendary of Lincoln. His pictures were very popular, and his portraits show grace and ability. He was patronized by the nobility, and in 1777 became a Royal Academician, retiring in 1790. He is best known by the prints from his pictures, engraved by Bartolozzi, J. R. Smith, and others.

55. Mrs. YATES.

By GEORGE ROMNEY.

Canvas 21½ × 19½ inches.

Lent by LORD LLANGATTOCK.

BUST portrait; life-size, turned to the left and looking upwards; slightly powdered hair over which is a thin white veil; white dress and dark background.

For notice of the painter's life see No. 79.

56. PORTRAIT OF MRS. PRITCHARD.

By JOSEPH HIGHMORE.

Canvas 50 × 40 inches.

Lent by CHARLES BUTLER, ESQ.

JOSEPH HIGHMORE, born in London, 1692; died at Canterbury, 1780; historical and portrait painter. The son of a coal merchant, in early life he was articled to a lawyer, and employed his leisure in drawing. He attracted the attention of Sir Godfrey Kneller, and afterwards was employed by Pine to make the drawings for his prints of the Knights of the Bath. In 1732 he visited the Continent and at Antwerp studied his favourite master, Rubens. His chief historical pictures are "Hagar and Ishmael," presented by him to the Foundling Hospital, "The Good Samaritan," The Finding of Moses," etc. In 1742 he painted the portraits of the Prince and Princess of Wales. He retired from his profession in 1761. His works have often been taken for the works of Hogarth, which they resemble in several ways, particularly in the general tone of colour.

57. THE STAFFORD CHILDREN.

By GEORGE ROMNEY.
Canvas 80 × 91 inches.
Lent by the DUKE OF SUTHERLAND.

FOUR pretty children dancing in a landscape to the music of the tambourine, played by an elder child.

The girl in the white dress and red drapery, with the tambourine is Lady Anne Leveson-Gower, third daughter of the Marquis of Stafford, and she became the wife of the Hon. and Rev. Venables Vernon Harcourt, Archbishop of York. The children dancing are her three step-sisters and her step-brother; the girl in red is Lady Georgiana Augusta, afterwards Lady Georgiana Eliot; the one, full face, in claret-coloured garment is Lady Charlotte Sophia, afterwards Duchess of Beaufort; and the child furthest to the left, in green and deep orange drapery, is Lady Susan, afterwards Countess of Harrowby. The step-brother, in white, is Lord Granville Leveson-Gower, afterwards the first Earl Granville, and H.M. Secretary of State for Foreign Affairs.

Engraved in Mezzotint by T. G. APPLETON, and published by Messrs. Henry Graves & Co., Pall Mall.

For notice of the painter's life see No. 79.

58. FRANCES, COUNTESS OF TYRCONNELL.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas 50 × 40 inches.

Lent by the DUKE OF RUTLAND, K.G.

FRANCES MANNERS, eldest daughter of John, Marquis of Granby, son of the third Duke of Rutland, was born 1753, and married at the age of nineteen, George, second Earl of Tyrconnell, from whom five years later she was divorced, when she became the wife of the Hon. Philip Leslie Anstruther, second son of the Baroness Newark. She died 1792.

Three-quarter length figure, seated facing the left, with her left hand to her face, and her right resting in her lap. She wears a white dress, trimmed with gold, and a high coiffure, with white feather. The background is composed of curtains on the left, and a landscape on the right.

Engraved in mezzotint by THOMAS WATSON.

For notice of the painter's life see No. 86.

59. THE HON. Mrs. C. J. FOX.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas 30 × 25 inches.

Lent by the HON. STEPHEN POWYS.

Painted probably 1784.

ELIZABETH BRIDGET BANE became the wife, first of Mr. Armstead, and second, in 1794, of the famous statesman, Charles James Fox. She died in 1842.

Half-length figure, life-size, looking to the right. She wears a large black hat, with a white plume.

Formerly in the Collection of Lady Holland.

For notice of the painter's life see No. 86.

60. CICERO'S VILLA.

By RICHARD WILSON, R.A.

Canvas 12½ × 19½ inches.

Lent by CHARLES BUTLER, ESQ.

Dated 1710.

Formerly in the Collection of Lord Northwick, Col. H. Bailey, and Mr. Josiah Bond.

For notice of the painter's life see No. 47.

61. THE SCHOOL MISTRESS.

By JOHN OPIE, R.A.

Canvas 39 × 49 inches.

Lent by LADY WANTAGE.

AN aged woman, half-length, life-size, is seated at a table with five boys around her, whom she is teaching. A large book is open before her, and one of the boys, who, like herself, is in a strong light, is reading his lesson from a smaller book, the other four boys being in shadow in the background.

Formerly in the Collections of Mr. G. Watson Taylor, M.P., and Mr. Jesse Watts Phillips.

Engraved by JOHN YOUNG and VALENTINE GREEN, under the title of "The School."

For notice of the painter's life see No. 66.

62. LANDSCAPE.

By THOMAS GAINSBOROUGH, R.A.

Canvas 19½ × 16 inches.

Lent by MRS. STEPHENSON CLARKE.

For notice of the painter's life see No. 50.

63. LANDSCAPE (Snow Scene).

By GEORGE MORLAND.
Canvas 10 × 12 inches.
Lent by MARTIN H. COLNAGHI, ESQ.

For notice of the painter's life see No. 76.

64. PORTRAIT OF A LADY.

By GEORGE ROMNEY.
Canvas 30 × 25 inches.
Lent by HUGH P. LANE, ESQ.

HALF-LENGTH, life-size, looking slightly to the right; powdered hair; large red hat, and white muslin dress, open at the neck; dark leafy background.

For notice of the painter's life see No. 79.

65. EARLY LANDSCAPE.

By THOMAS GAINSBOROUGH, R.A.
Canvas 9 × 12½ inches.
Lent by MARTIN H. COLNAGHI.

For notice of the painter's life see No. 50.

66. JULIET.

By JOHN OPIE, R.A.

Canvas 22 × 17 inches.

Lent by LIEUT.-COL. SIR AUDLEY NEELD, BART., M.P.

JOHN OPIE, R.A., the son of a carpenter, was born near Truro, in 1761. Early in life he attracted the attention of Dr. Wolcott (Peter Pindar), who resided at Truro, and under whose auspices, in 1780, he came to London and was introduced to Sir Joshua Reynolds. Previously he had been noted throughout Cornwall for his portrait painting, and when he came to London he was known as the "Cornish genius," and commissions crowded upon him. He became a member of the Academy in 1787. In 1805 he was Professor of Painting, and in 1807 delivered four of his lectures at Somerset House. He died in 1807, and was buried near Sir Joshua Reynolds in St. Paul's Cathedral. He was twice married, his second wife being the accomplished Amelia Opie, the then popular novelist and lyric writer. Several of his pictures, viz., "The Death of Rizzio," and "The Murder of James I of Scotland," belong to the permanent collection of pictures at Guildhall.

67. CROSSING THE FORD.

By THOMAS GAINSBOROUGH, R.A.

Canvas 13¼ × 14¾ inches.

Lent by MARTIN H. COLNAGHI, ESQ.

A STREAM which is being forded has, on the left, a high bank, with trees, and on the right level meadows, which stretch away into the blue distance. A man, riding a donkey, is driving cattle and sheep over the ford.

Formerly in the Collection of George Cavendish Bentinck, Esq., M.P.

For notice of the painter's life see No. 50.

68. LANDSCAPE.

By THOMAS GAINSBOROUGH, R.A.

Canvas 16 × 19 inches.

Lent by MRS. MARTIN COLNAGHI.

A HILLY landscape. A stream with rather steep banks is crossed in the foreground by a wooden bridge, over which a cowherd is driving his cows. A wooded dell is beyond, and on the right the tower of a church is seen among the trees. The hills rise high beyond it, and are shadowed by a dark cloud, while the distance on the left is lit by a bright golden gleam.

For notice of the painter's life see No. 50.

69. A HILLY LANDSCAPE.

By GEORGE MORLAND.

Panel 10 × 12 inches.

Lent by C. T. D. CREWS, ESQ.

For notice of the painter's life see No. 76.

70. LADY HAMILTON as a Bacchante.

By GEORGE ROMNEY.

Canvas 50 × 40 inches.

Lent by TANKERVILLE CHAMBERLAYNE, ESQ., M.P.

Formerly in the possession of Sir William Hamilton, for whom it was painted.

Engraved by C. KNIGHT.

THREE-QUARTER length figure; life-size. She is passing swiftly towards the left, and casting a captivating glance at the spectator; her auburn hair, in which is a dash of green ribbon, and the rich colour of her cheeks and mouth, lend great beauty to the picture, which is increased by the rich red of the garment she is wearing. Her hands are thrown behind

her; the right idly holding a bit of blue ribbon which is thrown round the horns of a goat. A dog, as joyous as she, springs up at her as she passes. To a background of tree and sky is added an effective line of distant blue hill.

Emma Lyon, afterwards Lady Hamilton, was born at Denhall, Cheshire, in 1764. Her father was a labourer, who died when she was quite a child, and she removed with her mother to Hawarden, where her relatives lived, who were colliers. Tradition says she used to assist her mother in carrying coals about on donkey-panniers. She was afterwards engaged as a nursery-maid in a surgeon's family in Hawarden, and at sixteen years of age migrated to London and took a similar situation in the house of a physician at Blackfriars. Her beauty attracted the notice of a lady of fashion, who engaged her as a humble companion, and while with her she acquired the rudiments of the accomplishments for which she was subsequently famous. She shortly after formed a liaison with the Hon. Charles Greville, who exerted himself to develop her intellectual and artistic gifts. He introduced her to Romney, on whom her beauty made a deep impression. Her social and artistic education was completed under Mr. Greville's uncle, Sir William Hamilton, whose main object was to avert her marriage with his nephew, but

who shortly afterwards married her himself and took her with him to Naples, where he was English Minister. Here Lady Hamilton acquired and retained a powerful influence over the Queen of Naples, and exerted it with success for the promotion of British interests. Later on the well-known intimacy sprang up between Lady Hamilton and Nelson. In a codicil to his will, executed immediately before Trafalgar, Nelson wrote, "I leave Emma, Lady Hamilton, a legacy to my King and country," but neither King nor country paid any attention to the bequest, and after Nelson's death her affairs fell into irretrievable confusion. In 1813 she was confined as a prisoner for debt in the King's Bench. Released by the kindness of an Alderman of London, she fled with Nelson's daughter, Horatia, to Calais, where, after eighteen months of poverty, she died at the age of fifty.

For notice of the painter's life see No. 79.

71. LANDSCAPE AND CATTLE.

By JULIUS CAESAR IBBETSON.

Canvas 14 × 17 inches.

Lent by MRS. MARTIN COLNAGHI.

A HERD of cows is in the foreground, some of them drinking in a shadowed pool. A grey stone mill is a short distance away, and beyond, on the left, is a church with a tall spire rising into the rich grey of a heavily clouded sky; to the right the clouds are sunlit. This is an exceptional example of Ibbetson, and in its work throughout rivals the best of the Dutch masters of this class of work, so harmonious is it in its colouring, and so rich in its light and shade.

72. LANDSCAPE AND CATTLE.

By THOMAS GAINSBOROUGH, R.A.

Canvas 14 × 12 inches.

Lent by MARTIN H. COLNAGHI.

For notice of the painter's life see No. 50.

73. GUARDIAN ANGEL.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas 22 × 25 inches.

Lent by the DUKE OF LEEDS.

SMALL half-length figures of an infant child in the arms of an elder child; an angel encircles both the children with her arms.

Engraved in Mezzotint by C. H. HODGES. 1786.

For notice of the painter's life see No. 86.

74. LYDIA.

By the REV. WILLIAM PETERS, R.A.

Panel 10 × 12 inches.

Lent by J. P. HESELTINE, ESQ.

Formerly in the Collection of the Earl of Lonsdale.

Engraved by J. R. SMITH.

For notice of the painter's life see No. 54.

75. GIRL WITH A GOLDFINCH.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas, oval, 30 × 24½ inches.

Lent by T. HUMPHRY WARD, ESQ.

THE girl seated, in a white dress with a pink sash, is resting her head on her right arm. A goldfinch is perched on her left shoulder, and her left hand lies in her lap.

For notice of the painter's life see No. 86.

76. LANDSCAPE, WITH GIPSIES.

By GEORGE MORLAND.

Panel 10 × 12 inches.

Lent by MRS. MARTIN COLNAGHI.

GEORGE MORLAND, the son of H. R. Morland, a portrait painter and engraver, was born in 1763, and many stories are told of the boy's early precocity. His father gave him a good education, but was a

severe man, and turned to his own advantage the talents of his son. At the end of his apprenticeship he left his father's house, and took a lodging on his own account, but falling into idle and dissolute habits, he became the prey of his landlord, a picture dealer. Being freed at last, he went to Margate, where he painted miniatures for a time, and afterwards to France. Returning to London in 1785, he married the sister of William Ward, the engraver, but he seems never to have been free of pressing difficulties, and continually changed his abode. Many of his best works were painted in the King's Bench prison, but in spite of all that has been said of his dissipations, he produced a number of good works during his short term of life. He died at the age of forty-two, in 1804. As a painter of domestic and animal life he attained to great popularity during his lifetime, and large sums were given for his pictures and his work is still highly esteemed.

Formerly in the Collection of Dr. Franks.

77. THE COTTAGE GIRL.

By THOMAS GAINSBOROUGH, R.A.

Canvas 70 × 50 inches.

Painted about 1787.

Lent by A. F. BASSET, ESQ.

SHE is in tattered peasant garments, and carries in one hand a heavy earthenware jug, and in the other a little fluffy puppy dog. Her bare feet and childlike demeanour are very suggestive of the simplicity of English country life. Deep blue distance is seen on the right, while trees rise on the left, and the whole picture is dignified by the broad masses of sunlit clouds, which form the main portion of the background.

Purchased from the artist by Sir Francis Basset, afterwards Earl of Dunstanville.

Exhibited in 1814 at the British Institution as "A Girl Going to the Well."

Engraved in 1806 by JOHN WHESSELL.

For notice of the painter's life see No. 50.

78. Mrs. PEARSON AT THE AGE OF EIGHTEEN.

By JOHN HOPPNER, R.A.

Canvas 30 × 25 inches.

Lent by CAPTAIN PEARSON.

JANE ELIZABETH MATILDA, eldest daughter of Lieut.-Col. George Philip Hooke, Advocate-General of Bengal, was born 1784, and married at the age of eighteen, John Pearson, Esq., of Tettenhall Wood, Staffordshire. She died 1833.

Half-length, turning toward the left, but glancing at the spectator.

For notice of the painter's life see No. 84.

79. LADY HAMILTON.

By GEORGE ROMNEY.

Canvas 46 × 36 inches.

Lent by LIEUT.-COL. SIR AUDLEY NEELD, BART., M.P.

THREE-QUARTER length figure, life-size, seated in pensive attitude on a bank by the sea. She is wearing a white dress, with a blue sash, and a large straw hat. Her hands are together, and her eyes cast down.

Engraved in mezzotint by H. T. GREENHEAD, and published by Messrs. Henry Graves and Co., Pall Mall.

GEORGE ROMNEY was born at Dalton-in-Furness, Lancashire, 1734. His father was a cabinet maker and brought Romney up to his own business, but the son showed so decided an ability for drawing that he was placed, at the age of nineteen, with a portrait painter named Steele, then established at Kendal. At the age of twenty-two Romney married, and, in the following year, commenced painting on his own account, and, at the age of twenty-eight, came to London. In 1773 he visited Italy, and, returning in 1775, took up his residence in Cavendish Square. From this time he divided the patronage of the famous and wealthy with Reynolds and Gainsborough, but his wife and family never partici-

pated in his success; they remained at Kendal, and during thirty-seven years he paid, it is said, only two visits to them. It was in 1782, when in his forty-eighth year, that he became acquainted with Lady Hamilton. After her first appearance on his horizon he seems to have relied almost solely on her for inspiration. He was miserable when away from "the divine lady," and reduced the number of his sitters in order to devote more time to studies of her beauty. At the age of sixty-five he broke up his London establishment and rejoined his family at Kendal, where he died in 1802.

80. LADY BATE DUDLEY.

By THOMAS GAINSBOROUGH, R.A.

Canvas 88 × 58 inches.

Lent by LORD BURTON.

MARY, daughter of James White, Esq., of Berra, in Somersetshire, and sister of Mrs. Hartley, the celebrated actress, married the Rev. Henry Bate, afterwards Sir Henry Bate Dudley, Bart.

Full length, life-size figure, standing with her feet crossed, leaning against the stone-work of a terrace, her right hand falling lightly at her side. Gathered about her bosom is white lace, which descends over a dress of pale blue. A blue sash is round her waist, with a bow of like colour above, and round the rich brown hair a gossamer veil is thrown. While the figure stands towards the spectator, the fair face is almost in profile. Above her are the broad leaves of a tree, and to the left masses of foliage are seen in a landscape, and the sky is lit with the tender effect of sunset.

For notice of the painter's life see No. 50.

81. THE HON. EDWARD BLIGH.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas 49 × 39 inches.

Lent by the EARL OF DARNLEY.

Painted 1787.

EDWARD BLIGH, second son of John, third Earl of Darnley, was born 1769; received the rank of General 1825; died unmarried 1840.

Three-quarter length figure, life-size, standing to the left, the right arm hanging down, the left on his hip. He wears a scarlet uniform, with a black band round the neck.

For notice of the painter's life see No. 86.

82. Mrs. TRENCH.

By GEORGE ROMNEY.

Canvas 30½ × 25 inches.

Lent by M. CHARLES SEDELMEYER.

MELESINA CHENEVIX was the only child of the Rev. Philip Chenevix, son of Richard, Bishop of Waterford. She married first, in 1786, Colonel St. George, and second

Richard Trench, Barrister-at-law. She was a lady of great ability and culture, and was the mother of Richard Chenevix Trench, Archbishop of Dublin.

Half-length figure, life-size, seated to the left, in white dress and white linen headdress. She is holding a piece of music with both hands.

Formerly in the Collection of the Rev. Francis Trench.

Engraved in the Memoirs of Mrs. Trench.

For notice of the painter's life see No. 79.

83. TWO BOYS.

By SIR HENRY RAEBURN, R.A.

Canvas 59 × 46 inches.

Lent by LEOPOLD HIRSCH, ESQ.

THE two boys were members of the family of the Allens of Errol.

Full length figures, life-size, wearing blue coats with large buttons, yellow breeches and white stockings, and striped waistcoats, from beneath which seals are seen. The boy on the right is thrusting with his cane at a hat which is held up by his brother.

Sir Henry Raeburn was born in 1756, at Stockbridge, Edinburgh. His father was a manufacturer, but both his parents died when he was little more than six years old. Apprenticed at the age of fifteen to a goldsmith, he showed such taste for drawing that his master introduced him to a friend, named Martin, who was a portrait painter, and subsequently, in the kindness of his heart, released him for the rest of the time of his apprenticeship. Raeburn supported himself by miniature painting, and as his knowledge of art increased he applied himself entirely to the study of painting. At the age of twenty-two he married a lady of fortune, and came to London, where he made the acquaintance of Sir Joshua Reynolds, who counselled him to go to Italy and study the works of Michael Angelo; so he and his wife departed for Rome, and after two years spent in Italy, they returned to Scotland, and settled in Edinburgh, where he soon took the lead as a portrait painter, and received full employment. For years he reckoned among his sitters and friends the most distinguished men of his time in Scotland, and may be said to rank next to Reynolds and Gainsborough as a portrait painter. In 1814 he became an Associate, and the year following a Royal Academician. When George IV visited Scotland in 1822 he was knighted, and appointed "His Majesty's Limner" for Scotland. He died in 1823, in the sixty-eighth year of his age.

84. EDWARD, FIFTH EARL OF DARNLEY.

By JOHN HOPPNER, R.A.

Canvas 50 × 40 inches.

Lent by the EARL OF DARNLEY.

EDWARD BLIGH was born 1795, and married, in 1825, Emma Jane, daughter of Sir Henry Parnell, Bart., afterwards Lord Congleton, and was grandfather of the present Earl. He was Member of Parliament for Canterbury from 1818 to 1830, and Lord Lieutenant of County Meath, in Ireland. He succeeded his father as fifth Earl of Darnley in 1831, and he died at Cobham in 1835 from the effects of an accident.

JOHN HOPPNER, R.A., born in 1758, in Whitechapel, died in London, 1810. He was of German parentage. He was especially successful with ladies and children. Among his pictures is "The Comic Muse" at Hampton Court, "Countess of Oxford" at the National Gallery, and several at the National Portrait Gallery.

85. Mrs. RAIKES.

By GEORGE ROMNEY.

Canvas 50 × 40 inches.

Lent by LEOPOLD HIRSCH, ESQ.

CHARLOTTE, daughter of the Hon. Henry Finch, married in 1774, Mr. Thomas Raikes, Governor of the Bank of England.

Half-length figure, seated at a spinet playing. She wears a white dress, with large ruffle; powdered hair and black sash. The background is composed of a red curtain and landscape.

Formerly in the Collections of T. Horatio Fitzroy, Esq., and C. J. Wertheimer, Esq.

For notice of the painter's life see No. 79.

86. THE COUNTESS TEMPLE AND HER SON, afterwards the First Duke of Buckingham.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas 94 × 58 inches.

Lent by R. NEVILLE GRENVILLE, ESQ.

MARY ELIZABETH, daughter of Robert, Earl Nugent, was born 1758, and married in 1775, Lord Grenville, afterwards Earl Temple and later Marquis of Buckingham.

Full length figure, life-size, walking in a park towards the right. She wears a white dress, with gold trimming, and a gauze scarf over her shoulders. Her little son has hold of her dress, and her left hand is placed at the back of his head.

Painted in 1779, as "Lady Mary Grenville and Master George." She became Countess Temple during that year, and Marchioness of Buckingham in 1784.

Sir Joshua Reynolds was born in 1723, and educated at Plympton St. Mary, Plymouth. He came to London at the age of eighteen as a pupil of Hudson, and remained with this master less than two years. Returning home, he painted many portraits at low prices (seventy shillings). In 1749 he sailed with Commodore Keppel to the Mediterranean, and reaching Rome stayed there for two years, directing his studies chiefly to Michael Angelo's works in the Sistine Chapel. Working there during bad weather, he caught cold and became deaf, and was compelled thereafter to use an ear-trumpet. He returned to London in 1752, and settling soon after in St. Martin's Lane, quickly rose in reputation. In 1753 he painted the portrait of Commodore Keppel, which laid the foundation of his fortune. He painted many heads at this time at twelve guineas each. Henceforward his progress was very rapid, and among his sitters were many of the famous men and women of his time. In 1768 he was knighted, and became first President of the Royal Academy. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures. He died February 23rd, 1792.

87. Mrs. HARDINGE.

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas 50 × 40 inches.

Lent by the MARQUESS OF CLANRICARDE.

Painted 1778.

THREE-QUARTER length figure, life-size, in a landscape. She is facing the spectator and patting a dog, and wears a loose scarf over her shoulder, and a headdress of ribbon and pearls.

Engraved by THOMAS WATSON, 1780.

For notice of the painter's life see No. 86.

88. THE COTTAGE DOOR.

By THOMAS GAINSBOROUGH, R.A.

Canvas 58 × 47½ inches.

Lent by the DUKE OF WESTMINSTER.

THE old cottage on the right is on the bank of a small stream and overhung by large trees. A mother is standing at the door with her child in her arms, and five other children are

grouped about her. The stream is crossed by a rustic bridge. Distant country is seen through the trees on the left and the sky is clouded.

Formerly in the possession of Mr. T. Harvey (who purchased it from the artist), Mr. Coppin, Sir John Leicester, and Lord de Tabley.

Engraved by JOHN SCOTT, in Britton's "Fine Arts of the English School."

For notice of the painter's life see No. 50.

GALLERY III.

GALLERY III.

THE ROMANCE OF LOVE AND YOUTH.

89. LA POURSUITE, or LA VIÉRGE ET L'AMOUR (Love and the Maiden).

By JEAN HONORÉ FRAGONARD.

Canvas 126 × 85 inches.

Lent by J. PIERPONT MORGAN, ESQ.

IN this first picture of the Romance the maiden is by the low parapet of a terrace overhung with luxuriant foliage. She believes herself

alone with her two little sisters, when suddenly her lover appears from the masses of geraniums on the left. Her first thought is to fly, but he endeavours to propitiate her anger with a rose, which he holds out to her with impetuous passionate gesture.

She is in white satin, with narrow blue ribbon flowing across her bodice, and a thin fillet of blue in her hair.

Claude Phillips has said of the landscape in this picture, "it has still the delicate freshness of late spring or early summer; a veritable cascade of flowers is in the foreground—roses, cornflowers, and field-poppies too, to give with their note of vivid scarlet just that sting which is wanted to correct what would otherwise be too melting sweetness of the colour scheme."

90. L'AMOUR VAINQUEUR (Love Triumphant).

By JEAN HONORÉ FRAGONARD.

Canvas 125 × 56 inches.

Lent by J. PIERPONT MORGAN, ESQ.

THIS canvas symbolises the victory of Love over the maiden. The youth is gaining the girl's heart and Cupid soars aloft waving his torches in triumph. Four amorini cluster among the clouds around him participating in his joy; one holds out a victor's wreath, another dashes his little hand against a cymbal, while two others cling with kisses to one another. A fifth, symbolising faithless love, is thrust out of this joyous circle into the lurid glow of storm and tempest beneath; anger in his eyes and a vengeful dagger in his hand.

91. LE RENDEZVOUS (The Meeting).

By JEAN HONORÉ FRAGONARD.

Canvas 126 × 96 inches.

Lent by J. PIERPONT MORGAN, ESQ.

THE maiden is seated alone on the terrace at the base of a group of statuary, when her lover appears above the marble parapet on the right, to which he has ascended by a ladder. Her evident alarm is not at his appearance, which, we may take it, is by appointment, but lest the inopportune intrusion of a third persion should disturb the delight of their meeting.

Her dress here is not the same as in the opening scene. It is of creamy-white satin, of richer material, with an intenser blue about the waist and on her shoes. A bunch of violet flowers is in her bodice, and pink roses, with a dash of blue ribbon, in her hair. The lover wears a crimson tunic, and hesitates on the parapet as if in momentary uncertainty as to the situation.

Claude Phillips's remark on this picture is: "Whatever doubt might exist as to the identity of the personages in La Poursuite (No. 89),

there could be none that the artist here has given to his youthful pair, the features of Madame du Barry and Louis le Bien-Aimé, only the aged roué has necessarily been plunged into a *Fontaine de Jouvence*, and brought forth younger by half a century or so than his real age."

92. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.

By JEAN HONORÉ FRAGONARD.

Canvas 125 × 16 inches.

Lent by J. PIERPONT MORGAN, ESQ.

93. L'AMOUR FOLIE (Love's Folly).

By JEAN HONORÉ FRAGONARD.
Canvas 59 × 50 inches.
Lent by J. PIERPONT MORGAN, ESQ.

CUPID is here seen soaring aloft in a golden haze, with his rattle as a sceptre and the snowy birds of Venus, poising in pairs, about him. There is nothing wanting to complete his ecstasy—all is well with the youth and the maiden, and their hearts, for the present at least, may delight to the full in the folly of Love.

Engraved in colour by JEAN FRANÇOIS JANINET in 1789.

94. LES SOUVENIRS, OR LA LETTRE D'AMOUR (The Love-Letter).

By JEAN HONORÉ FRAGONARD.
Canvas 125 × 85 inches.
Lent by J. PIERPONT MORGAN, ESQ.

THE scene is a glade in a wood and the two are here together, the maiden seated on a low pedestal and the lover standing by embrac-

ing her, while she reads the letter of love he has sent her. Other letters with their seals broken lie beside her testifying to the ardour with which he has pursued her. On the right luxurious creepers and flowers climb and cluster about a marble base on which a statue is placed, and here has been hung the girl's pink parasol. Deep masses of foliage throw up the two young figures and leafy branches wave overhead against the softly clouded sky.

The girl here wears the same gown of white satin, but the upper garment is pink, and through her hair she has a narrow fillet of vivid red, while pink bows are on her white shoes. The youth wears, not the costume of "Le Rendez-vous," but of "La Poursuite," but in place of the yellow cloak, he has thrown on a blue one, and wears gay bows at his knees and on his shoes.

Claude Phillips observes: "This piece shows, with the rarest grace and charm, and also with a certain reticence unusual in Fragonard, the moment of pure happiness—of love satisfied, but not yet sated. If not for ever, at least for the one delightful hour, the souls of the lovers are here united."

95. L'AMOUR POURSUIVANT UNE COLOMBE (Love pursuing a Dove).

By JEAN HONORÉ FRAGONARD.

Canvas 59 × 47 inches.

Lent by J. PIERPONT MORGAN, ESQ.

THIS may be taken to symbolise the period when the anxious unrest of the lover is over, and the simple delight of love reigns supreme. Having at the moment no more serious occupation Cupid betakes himself to the innocent chase of the dove, being himself chased, in turn, by the dove's mate. There is no thought of what the morrow may bring. Life and Love beat in the present, and the present is as the painter has here pictured it, still in the brilliant aspect of full sunlight.

96. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.

By JEAN HONORÉ FRAGONARD.

Canvas 125 × 16 inches.

Lent by J. PIERPONT MORGAN, ESQ.

97. L'AMOUR EN SENTINELLE (Love on the Watch).

By JEAN HONORÉ FRAGONARD.

Canvas 59 × 47 inches.

Lent by J. PIERPONT MORGAN, ESQ.

HERE may be witnessed the period when Love having triumphed over the maiden's heart, is growing watchful and suspicious lest aught should come to disturb or endanger the delight that reigns. He is verily a sentinel and ready armed with bow and dart to meet any danger that threatens.

98. L'AMANT COURONNÉ (The Lover Crowned).

By JEAN HONORÉ FRAGONARD.

Canvas 125 × 95 inches.

Lent by J. PIERPONT MORGAN, ESQ.

THE climax of the drama is here reached, when the maiden bestows upon her lover the crown which his passion and audacity have won. Around her figure is hung a garland of flowers. This is being eagerly caught by the lover with one hand, while with the other he seizes the hand of his mistress. In the foreground on the right is a third figure engaged in immortalising the happiness of his friend with pencil and brush.

Here, again, is a variation in the girl's attire, and the pink over-gown is changed for a rich garment of old-gold, with a large purple bow at her bosom. The youth, too, is in richer costume, with crimson dress and bright red cloak. An orange-tree to the right, rooted in its green box, is rich in fruit, and striking in beauty and dignity are the lofty trees that rise up majestically into the white clouded sky towards the left, while nothing could surpass the effect produced

as an accessory to the decorative harmony, and as significant of the happy climax of the charming episode, than the profusion of roses with which the artist has enriched the picture on the right.

99. L'AMOUR ASSASSIN (Love the Assassin).

By JEAN HONORÉ FRAGONARD.

Canvas 59 × 50 inches.

Lent by J. PIERPONT MORGAN, ESQ.

"THIS might truly be styled *L'Amour Assassin*, so ruthlessly does Cupid here attack with his dagger the defenceless dove. . . The surroundings are appropriately withering leaves and flowers from which the freshness has died away."*

Engraved in colour by JEAN FRANÇOIS JANINET in 1789.

* Claude Phillips.

100. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.

By JEAN HONORÉ FRAGONARD.

Canvas 125 × 25 inches.

Lent by J. PIERPONT MORGAN, ESQ.

101. ABANDONNÉE (Forsaken).

By JEAN HONORÉ FRAGONARD.

Canvas 125 × 77 inches.

Lent by J. PIERPONT MORGAN, ESQ.

HITHERTO the pictures have shown in their leafage and flowers the freshness of spring or of early summer. In the present picture it is the autumn of the year which is given, the yellowing woods and the falling leaves. To this pass has the drama come. Love has flown; Love, who through all its passages was crowned, at last, has abandoned the

maiden, and she is seen in these decaying woods, the victim of sad and bitter thoughts. On the summit of the column at which she is seated, Cupid with fluttering wings and uplifted arms, seems as if in the act of admonishing her.

Claude Phillips says, "It is impossible to believe that this last canvas of the series was destined to take its place at Louveciennes. Courtier or no courtier, Fragonard would never have dared to read the favourite, raised from the very depths to the level of the throne, such a lesson as this.

"It has been assumed that L'Abandonnée was left unfinished by the artist, and it certainly does not compare in elaboration with the four great decorations obviously intended for Madame Du Barry. At the same time it is absolutely complete as it is, and in its veil of autumn sadness appears more tender, more significant, than it would have been had the pictorial motive been wrought out in greater detail."

102. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.

By JEAN HONORÉ FRAGONARD.

Canvas 125 × 25 inches.

Lent by J. PIERPONT MORGAN, ESQ.

Fragonard, it is said, began this series of paintings in 1772 for the Royal courtezan, Madame du Barry, to adorn her pavilion at Louveciennes, but they never reached their destination. They remained in the painter's studio and were by him transferred, in 1793, during the Reign of Terror, from Paris to Grasse (a small manufacturing town to the north of Cannes), to the house of his friend M. Maubert, with whom he took up his residence. There he adapted his canvases to the walls of the principal *salon* on the ground-floor, and there they remained where he himself had fixed them, until, in the Spring of 1898, they were sold by auction at Cannes by their then owner, M. Malvilain, a grandson of M. Maubert, and

brought to England. In the autumn of 1898 they were exhibited at the Old Bond Street Galleries, and subsequently passed into the possession of their present owner.

"Nowhere," says Lady Dilke, "was Fragonard seen to the same advantage as in that silent room at Grasse, which retained the carpet, the consoles, the tapestried chairs, couches and tabourets of his day, the furniture of which seemed, in short, to be just as it was when he painted his little 'Comedy of Love.' The geraniums, the roses, the purple hollyhocks, which he employed on the smaller panels dividing his main subjects, allied themselves with the fanciful garlands and festoons which adorned furniture that did not look as if it had been meant for use. There was just that touch of theatrical unreality in the surroundings which was in keeping with the style of Fragonard's own work, —the style which it has in common with all French work of the same date."*

The five chief panels, Nos. 89, 91, 94, 98, and 101, have been reproduced in photogravure and published by Messrs. T. Agnew & Sons, 39B, Old Bond Street.

JEAN HONORÉ FRAGONARD. Born at Grasse, 1732. Died in Paris, 1806. Genre and decorative painter;

* "French Art of the XVIII^th Century." By Lady Dilke, p. 69.

began life as a notary's clerk; then became a pupil of Chardin. Chardin's scenes of peasant life were not, however, of sufficient charm for Fragonard, and this led him to become the pupil of Boucher and to adopt subjects similar to his, illustrative often—and with surprising realism and license—of the immoralities of his time. He took the Prix de Rome at the age of twenty. His original power as a painter was not above devoting itself to light and airy incidents in which grace of costume constituted a prominent feature, and in which each frill and flounce had the finish of a miniature. His works never wear the aspect of laboured compositions, but suggest rather the effort to seize the detected grace of a momentary position, with its significant disposition of dress. His art, indeed, was so graceful and of such dainty charm, that in his lifetime it suggested such sayings of him that he was born "in and of the laughing land of Provence."

GALLERY IV.

GALLERY IV.

103. PIRON, PANARD & COLLÉ.

By ETIENNE JEAURAT.

Canvas 21 × 24 inches.

Lent by C. SCHLESINGER, ESQ.

ALEXIS PIRON, the French poet, was born at Dijon in 1689 and died in 1775; Chr. Fr. Panard, poet and playwright, was born at Courville in 1694 and died 1765; and Charles Collé, poet and playwright was born at Paris in 1709 and died 1785.

ETIENNE JEAURAT was born in Paris, 1699, and died 1789. He was a pupil of Vleughels, a Flemish painter. Many of his historical and genre pictures were engraved during his lifetime. He held for some years the position of Keeper of the Royal Pictures at Versailles.

104. VENUS ET LES AMOURS (Venus and Cupids).

By FRANÇOIS BOUCHER.

Canvas 24 × 18 inches.

Lent by GEORGE HARLAND PECK, ESQ.

105. THE ARTIST'S MODEL.

By LOUIS LÉOPOLD BOILLY.

Canvas 18 × 14½ inches.

Lent by EDGAR SPEYER, ESQ.

THIS is one of the most finished works of this great lover of finish, and shows in a rather lofty apartment a lady in a black gown, and bodice in which bright blue, red, and white are shown, seated by a table, with her attention being drawn by the artist to the study he has already made upon the canvas. The books, portfolios, and other articles about the room are painted with the highest degree of finish, and it is noticeable that the little plaster figure on the table, so vivid in its whiteness, in no way interferes with the harmony, but has the effect of heightening the brilliancy of this exquisite composition.

106. GARDEN SCENE.

By JEAN BAPTISTE PATER.

Panel 12 × 14 inches.

Lent by SIR EDGAR VINCENT, K.C.M.G., M.P.

107. PORTRAIT OF MAXIMILIEN ROBESPIERRE.

By JEAN BAPTISTE GREUZE.

Canvas 24 × 20 inches.

Lent by the EARL OF ROSEBERY, K.G.

Formerly in the Collection of the Earl of Lonsdale.

BUST portrait, towards the right, but looking at the spectator; powdered hair; green coat; dark background.

"That man will go far; he believes every word he says."—Mirabeau.

Maximilien Robespierre was born at Arras, 1758. At the age of twenty-three he commenced practising as an advocate, and later was appointed by the Bishop of Arras a Judge of the

Episcopal Court; this post he resigned in a fit of remorse, at having condemned a murderer to be executed. At thirty-one he was sent to Paris as one of the representatives in the States General, and thenceforward was one of the principal actors in the great French Revolution. He voted for the death of Louis XVI., in January, 1793, and was directly responsible for the execution of very many persons, being at last himself guillotined on 28th July, 1794, at the age of thirty-six.

Throughout the most momentous times in Paris his life was frugal and simple. He had a single room in the Rue St. Honoré, in the house of Duplay, the carpenter, which served him for bed-chamber as well as for the uses of the day. It was scantily furnished, and he shared the homely fare of his landlord. Close by was the famous Jacobin Club, at which he was dominant.

Carlyle has said: "That anxious, slight, ineffectual-looking man, under thirty, in spectacles; his eyes (were the glasses off) troubled, careful; with upturned face, snuffing dimly the uncertain future times; complexion of a multiplex atrabiliar colour, the final shade of which may be pale sea-green. That greenish-coloured (verdâtre) individual is an Advocate of Arras; his name is *Maximilien Robespierre.*" *

* "The French Revolution," by Thomas Carlyle, Vol. I, p. 111.

John Morley has written: "In the Salon of 1791 an artist exhibited Robespierre's portrait, simply inscribing it, '*The Incorruptible.*' Throngs passed before it every day and ratified the honourable designation by eager murmurs of approval. The democratic journals were loud in panegyric on the unsleeping sentinel of liberty. They loved to speak of him as the modern Fabricius, and delighted to recall the words of Pyrrhus, that it is easier to turn the sun from its course than to turn Fabricius from the path of honour." * †

JEAN BAPTISTE GREUZE. Born 1725. Died 1805. Genre and portrait painter. Pupil of Groudon and of the French Academy; studying later in Italy. His happiest subjects are taken from the quiet daily life of the middle classes, "The Broken Pitcher," "The Village Bride," and "The Sleeping Girl," testifying by their titles the character of his art, in which grace and design, gentle movement and tenderness of expression constitute their charm. The last year of his life was passed in very poor circumstances; the large fortune he had amassed was all lost in the great Revolution, and the public had grown to neglect both him and his work in their admiration for the new school of David. The beautiful face which appears in so many of his pictures is doubtless that of his wife, Mademoiselle Babuty, whose extravagance and worthless character led him to separate from her long before his death.

* "Critical Miscellanies," by John Morley, p. 48.

† Efforts have been made to identify the Salon portrait with the one now exhibited, but unsuccessfully. A.G.T.

108. COURTSHIP.

By JEAN BAPTISTE MALLET.
Copper 13 × 9½ inches.
Lent by E. M. HODGKINS, ESQ.

For notice of the painter's life see No. 130.

109. THE WISH TO PLEASE.

By JEAN BAPTISTE PATER.
Canvas 17½ × 14 inches.
Lent by MRS. STEPHENSON CLARKE.

For notice of the painter's life see No. 136.

110. FÊTE IN A GARDEN.

By JEAN BAPTISTE PATER.
Panel 12 × 14 inches.
Lent by SIR EDGAR VINCENT, K.C.M.G., M.P.

For notice of the painter's life see No. 136.

111. THE DISCREET MESSAGE.

By FRANÇOIS BOUCHER.

Canvas 24 × 18 inches. Signed and dated 1767.

Lent by GEORGE HARLAND PECK, ESQ.

For notice of the painter's life see No. 5.

112. L'ILE DE CYTHÈRE. (The Isle of Cythera.)

By ANTOINE WATTEAU.

Canvas 18 × 23 inches.

Lent by M. CHARLES SEDELMEYER.

A GROUP of eleven young people, each holding a pilgrim's staff, are about to embark in a richly decorated boat on the left, piloted by Cupids. Two amorini with blazing torches hover in the air above, and a number of others are seen in the distance on a terrace, where a broad flight of steps leads down to the water.

Formerly in the Collection of M. de Julienne.

Engraved by NICOLAS DE LARMESSIN.

For notice of the painter's life see No. 40.

113. DECORATION FOR A CEILING.

FRENCH SCHOOL.

Panel 21 × 25 inches.

Lent by GEORGE DONALDSON, ESQ.

114. SCENE IN A GARDEN.

By NICOLAS LANCRET.

Panel 15 × 11 inches. Signed and dated 1721.

Lent by J. P. HESELTINE, ESQ.

For notice of the painter's life see No. 31.

115. STILL-LIFE.

By JEAN SIMÉON CHARDIN.

Canvas 10½ × 14½ inches. Signed and dated 1759.

Lent by MESSRS. FORBES AND PATERSON.

A PIECE of ham in a pewter dish; a bottle of wine, roll of bread, and other things, arranged on stone slab.

For notice of the painter's life see No. 11.

116. FÊTE CHAMPÊTRE.

By ANTOINE WATTEAU.

Copper 8⅜ × 10¼ inches.

Lent by LADY WANTAGE.

A PARTY of ladies and cavaliers (eighteen in number), are dispersed in groups round a formal pool of water encircled by lofty trees and adorned with statues. Near one of these, on the left, is a lady in a pink "sac" dress, with a cavalier in a long crimson cloak. On the right a young man in red, playing on a guitar, is seated at the feet of a lady in blue, and another couple stand behind. Beyond the pool are other groups of people, standing or reclining under the trees. In the far distance a *château* is visible.

For notice of the painter's life see No. 40.

117. SCENE FROM LE NOZZE DE FIGARO.

By GABRIEL SAINT-AUBIN.

Panel 9½ × 8 inches.

Lent by M. WARNECK.

FIGARO, in blue satin and broad-brimmed buff hat, is seizing the hand of Suzanne; a dog is at his side; red curtain to left, dark background to right.

GABRIEL JACQUES DE SAINT-AUBIN was born in Paris, 1724. He was a pupil, among others, of Boucher. He at first painted heroic subjects and then domestic scenes, and has left, also, between forty and fifty etchings. He died 1780.

118. STILL-LIFE.

By JEAN SIMÉON CHARDIN.

Canvas 15 × 18 inches.

Lent by REGINALD VAILE, ESQ.

TWO eggs, a roll of bread, a pewter dish, a flagon and bottle of wine, with a glass half full of red wine, all admirably arranged on a wooden shelf.

For notice of the painter's life see No. 11.

119. LE LORGNEUR (The Ogler).

By ANTOINE WATTEAU.

Panel 13 × 9½ inches.

Lent by ASHER WERTHEIMER, ESQ.

IN rich pink costume and effective black velvet cap, the ogler is playing the guitar to the accompaniment of a flute, played by a man seated on a bank with a lady. The lady wears a rich gown of gold colour, with a pink bow in her hair, and the boughs of the trees near which they sit, and the figure of the standing ogler, are thrown into relief by the strong light of the sky beyond.

Formerly in the Collection of M. de Julienne.

Engraved by JEAN BAPTISTE SCOTIN.

For notice of the painter's life see No. 40.

120. STILL-LIFE.

By JEAN SIMÉON CHARDIN.

Canvas 11 × 14½ inches.

Lent by WILLIAM BURRELL, ESQ.

A PIECE of melon and a cauliflower, a brown jug, saucepan, and white cloth, arranged on a stone ledge, and beautifully painted by this master of still-life.

For notice of the painter's life see No. 11.

121. THE SUPPER PARTY.

By CLEMENT MOREAU.

Panel 8½ × 6¾ inches.

Lent by the EARL OF NORTHBROOK, G.C.S.I.

A PARTY of four at dessert by candlelight. On the table a group of the Three Graces supporting a tazza, on which is a pine-apple. One lady is engaging a gentleman to drink, the other is reading a letter, which the second gentleman is trying to get possession of by passing his arm behind her.

122. L'AMOUR PAISIBLE.

By ANTOINE WATTEAU.

Panel 9 × 11 inches.

Lent by GEORGE HARLAND-PECK, ESQ.

THIS little composition is one of those complete examples of the master, of which, if size be taken into consideration, there are very few. From the distant mountains come the soft

airs of the country to this group of pleasure-seekers, who, seven in number, are gathered in the foreground. The lady and gentleman on the left, she in red and he with rich blue cloak, are the most conspicuous figures, but great attraction lies in the lady in blue who, seated on the ground, coquetting with her companion, is drawn with all the grace and ease of the painter.

For notice of the painter's life see No. 40.

123. ENSEIGNE DE DISTILLATEUR PARFUMEUR (Sign-board of a Distiller of Perfume). The opposite side of No. 132.

By JEAN SIMÉON CHARDIN.

Panel 26 × 74 inches.

Lent from the Ed. Pinaud Perfumery, Paris, by M. VICTOR KLOTZ.

For notice of the painter's life see No. 11.

124. LA FONTAINE (The Well).

Painted by J. S. CHARDIN.

Canvas 15½ × 22½ inches.

Lent by G. HARLAND-PECK, ESQ.

A WOMAN in a stooping attitude drawing water, or wine, from a copper vessel into a large dark jar. White bodice, blue apron, white cap. Another woman is seen through the open door sweeping an adjoining room.

Engraved by C. N. COCHIN.

For notice of the painter's life see No. 11.

125. L'ATTENTION DANGEREUSE.

By FRANÇOIS BOUCHER.

Canvas 16 × 12 inches.

Lent by J. P. HESELTINE, ESQ.

SMALL nude figure of a girl seated on a couch amid white, pink, and purple drapery; she is watching two doves coquetting together. Dark background relieved by a purple curtain.

Engraved by DENNEL.

For notice of the painter's life see No. 5.

126. MINIATURE OF A LADY.

By JEAN HONORÉ FRAGONARD.
Ivory 3 × 2½ inches.
Lent by REGINALD VAILE, ESQ.

For notice of the painter's life see No. 102.

126a. LA COQUETTE (A Miniature).

By JEAN HONORÉ FRAGONARD.
Ivory 1¼ × ⅞ inches.
Lent by LORD ALDENHAM.

127. LA MUSETTE (The Bagpipe).

By ANTOINE WATTEAU.
Canvas 17 × 21 inches.
Lent by M. KRAEMER.

Formerly in the Collection of M. J. Lassalle.

A PARTY of fifteen ladies and gentlemen in an open space in a wood, two of whom are dancing together to the music of a bagpipe; the others are seated or standing in a group to

the right. Dark foliage forms the background. From the left an open space reveals a terrace with statues and some white clouded sky.

For notice of the painter's life see No. 40.

128. CAMP FOLLOWERS.

By ANTOINE WATTEAU.

Panel 9½ × 15½ inches.

Lent by W. A. COATS, ESQ.

THIS little picture shows a party of soldiers encamping. Some have gathered around the family of peasants who are evidently followers of the camp, while on the opposite side a fire has been lit for cooking. The time of day suggested is late afternoon, when the day's march is over.

For notice of the painter's life see No. 40.

129. LE DANSE (The Dance).

By NICOLAS LANCRET.

Panel 6 × 5½ inches.

Lent by M. WARNECK.

For notice of the painter's life see No. 31.

130. CLASSICAL SCENE.

By JEAN BAPTISTE MALLET.

Panel 14½ × 17½ inches.

Lent by E. M. HODGKINS, ESQ.

JEAN BAPTISTE MALLET, born at Grasse in 1759; historical and still-life painter. Pupil of Simon Julien, at Toulon, and afterwards of Prud'hon and Mérimée.

131. THE TWO LOVERS.

By JEAN BAPTISTE MALLET.

Panel 10½ × 8½ inches.

Lent by E. M. HODGKINS, ESQ.

For notice of the painter's life see No. 130.

132. ENSEIGNE DE DISTALLATEUR PARFUMEUR (Sign-board of a Distiller of Perfume). The opposite side of No. 123.

By JEAN SIMÉON CHARDIN.

Panel 26 × 74 inches.

Lent from the Ed. Pinaud Perfumery, Paris, by M. VICTOR KLOTZ.

For notice of the painter's life see No. 11.

133. A PASTORAL.

By FRANÇOIS BOUCHER.

Canvas 25 × 20 inches. Signed and dated 1764.

Lent by T. HUMPHRY WARD, ESQ.

For notice of the painter's life see No. 5.

134. GROUP IN A GARDEN.

By JEAN BAPTISTE PATER.

Canvas 28½ × 39½ inches.

Lent by ASHER WERTHEIMER, ESQ.

IN this scene of several figures, arranged in various picturesque attitudes on a terrace overlooking a wide landscape, the painter has clearly indicated the power he possessed of graceful grouping; the charming harmonious effect of a summer afternoon is aided by the evident spontaniety of the execution of the entire work.

For notice of the painter's life see No. 136.

135. L'OCCUPATION DE MÉNAGE (Household Duties).

By ETIENNE AUBRY.

Canvas 32 × 25 inches.

Lent by CAPTAIN WARNER.

ETIENNE AUBRY, born at Versailles, 1745; died 1781. Pupil of Greuze, J. A. Silvestre, and of Joseph Vien; noted for his portraits and genre subjects. Exhibited at the Salon. Died at the early age of thirty-six, the year he exhibited "The Parting of Coriolanus from his Wife." Some fine drawings of his are in the Louvre.

136. PLAISIRS CHAMPÊTRES (Pleasures of the Country).

By JEAN BAPTISTE PATER.

Canvas 35½ × 44 inches.

Lent by REGINALD VAILE, ESQ.

A COMPOSITION of twenty-seven figures, eleven in the foreground and sixteen interspersed among the trees a little distance away.

The central figure is in white satin, with blue bows, and with rose-coloured drapery falling at her left side. Her companions of either sex around her, are clothed in like gay attire, and engaged in idle pastime, music and conversation. Tall and graceful trees occupy the background on the right, and open landscape on the left.

The characteristics of the School of Watteau may be studied in this work, in their expression of the lightness of the age; gallantries, but within the limits of decorum; the pleasures of music and the delight in dress in all its decoration, and the elegancies of life, with no suggestion, as Mr. Stranahan observes, "of an aftermath of suffering, or even regret."

Formerly in the Collections of the Abbé de Mannville and M. Bernstein.

Jean Baptiste Joseph Pater. Born 1695. Died 1736. Genre painter. His father, a sculptor, imparted to him the first principles of art. He then became the pupil of Watteau, whose uncertain temperament, however, soon brought about a separation; but Pater's sympathy with his master's work was great, and when Watteau's end was approaching, Pater was sent for, and he worked daily under his master's eye, receiving such instruction from him as thoroughly to imbue him with the spirit that animated Watteau. In subject and composition, Pater's work closely resembles his master's, and his colour is rich, but his drawing is not so precise, nor is his handling so firm and deliberate in its completeness.

137. LA BELLE CUISINIÈRE (The pretty Kitchen-maid).

FRENCH SCHOOL.

Canvas 29 × 24 inches.

Lent by N. FORBES ROBERTSON, ESQ.

138. LE REPOS DE DIANE (Diana reposing).

By FRANÇOIS BOUCHER.

Canvas 30½ × 38 inches.

Lent by REGINALD VAILE, ESQ.

THE scene is a forest glade, where the fair Diana is resting after the exertions of the chase. One of her nymphs attends her, and her bow and quiver of arrows hang on a branch close by.

For notice of the painter's life see No. 5.

139. A YOUNG GIRL PLUCKING A FLOWER.

By JEAN BAPTISTE GREUZE.

Canvas, oval, 27½ × 22½ inches.

Lent by CHARLES MORRISON, ESQ.

HALF-LENGTH figure, in white; a blue fillet is in her hair, and flowers, other than that she is plucking, are in a straw hat which hangs on her arm.

For notice of the painter's life see No. 107.

140. THE NURSE.

By MADEMOISELLE MARGUERITE GÉRARD.

Panel 23½ × 20 inches.

Lent by M. HENRI STETTINER.

MARGUERITE GÉRARD, born 1761, at Grasse. Pupil of Fragonard. There are full-length portraits of M. Tallien and M. Récamier at the Bordeaux Museum, and a picture, called "Les Torterelles," at Fontainebleau, painted by her.

141. LE LISEUR (The Reader).

By HENRI GRAVELOT.

Panel 12 × 10 inches.

Lent by J. P. HESELTINE, ESQ.

HENRI GRAVELOT, born in Paris, 1699; died 1773; designer and engraver. He came to England in 1733 and was very successful, but finally, in 1754, settled in Paris. His etchings of plates for books are well known; the designs in Theobald's Shakespeare are his, and also some of those in Sir Thomas Hanmer's edition of Shakespeare. His drawings, often of graceful genre subjects, of ancient buildings, etc., show much taste and excellence; he is known, too, as one of the earliest caricaturists.

Formerly in the possession of Mrs. Wornum.

142. JEUNE FEMME ASSISE DANS UN PARC (Young Girl seated in a Park).

By L. R. TRINQUESSE.

Canvas 17½ × 12½ inches. Signed and dated 1787.

Lent by E. M. HODGKINS, ESQ.

THIS dainty little picture has all the characteristics of this rare painter. The girl in red skirt, grey bodice and black hat is seated amid the lofty trees of a park. A circular classical building is a little distance away. Her thoughts may be interpreted by the figure of Cupid, who is moving among the rose bushes behind her.

Formerly in the Collection of M. G. Mühlbacher.

For notice of the painter's life see No. 22.

143. ASSEMBLÉE GALANTE.

By JEAN BAPTISTE PATER.
Copper 12½ × 10 inches.
Lent by GEORGE DONALDSON, ESQ.

THIS charming little example shows a lady in a vivid red cap, and white dress, over which is a pink gown; she is seated to the left on a bank, conversing with a gentleman, who holds a guitar; two others are coquetting a little distance away on the left. The time is afternoon, and the tone of silvery-grey sky is very effective against the reds of the costumes.

For notice of the painter's life see No. 136.

144. LES DINDONS (The Turkeys).

By JEAN HONORÉ FRAGONARD.
Canvas 18½ × 23½ inches.
Lent by GEORGE DONALDSON, ESQ.

THIS vigorous sketch of Fragonard's represents a child in red, flying to its young mother for protection from the turkeys, which have just come on the scene from the door on

the right. The objects of still life in their admirable painting, speak of his tuition under Chardin, while at the same time the grace of the design, and the adventurous display of colour throughout, belong peculiarly to Fragonard. The richness of leafage and dash of blue distance have a truthfulness of expression in spite of the evident rapid execution.

For notice of the painter's life see No. 102.

145. A MASQUERADE.

By ANTOINE WATTEAU.

Panel 9¼ × 7¼ inches.

Lent by SIR EDGAR VINCENT, K.C.M.G., M.P.

A GROUP of five small, three-quarter length figures in masquerading costume, one of them holding a guitar; a red curtain on the right.

Formerly in the Collection of Sir Andrew Fountaine.

Engraved by HENRI SIMON THOMASSIN, fils.

For notice of the painter's life see No. 40.

146. A LADY AT NEEDLEWORK.

By LOUIS LÉOPOLD BOILLY.

Panel 16 × 13 inches.

Lent by E. M. HODGKINS, ESQ.

LOUIS LÉOPOLD BOILLY, born at La Bassée, near Lille, in 176 . Died in Paris, 1845. Pupil of his father, a wood-carver. At the age of fourteen he went to the Augustine Priory, at Douai, where he painted genre pictures and portraits. About 1786 he settled in Paris, and executed an immense number of works, it is said over 5,000 portraits, besides other pictures. By desire of the Academy he was invested with the Legion of Honour.

147. THE DANCE.

By ANTOINE WATTEAU.

Canvas 10½ × 9 inches.

Lent by GEORGE HARLAND PECK, ESQ.

THIS exquisite work shows a couple dancing together in a space in a wood; she in white skirt and blue jacket and her *vis-à-vis* in gay clothes of yellow and red. Three other figures are on the right and two more are seated a little distance away on the left. Deep foliage forms the background, with a glimpse of bright sky on the left.

For notice of the painter's life see No. 40.

148. THE DEDICATION OF AN EPIC POEM.

By PIERRE ALEXANDRE WILLE.

Canvas 23¾ × 19 inches.

Lent by the EARL OF NORTHBROOK, G.C.S.I.

ON the right a lady in a pink dress is sitting in an arm-chair, holding a cup and saucer in her left hand, and a spoon in her right; her left arm rests on a small table, on which is a coffee-pot. At her side stands her maid. In front a poet is reciting from a book, the title-page of which bears:

La Bagatelle
Poeme
en XXX chants
Dedié à Mademoiselle

———

A Paris.

Out of his pocket protrude some papers, one of which is inscribed: "Vers à Mimy petit chien de Mademoiselle De . . . ." In the background

a curtained bed. In the foreground, on the right, a basket with knitting, etc.

Signed P. A. Wille, 1780, No. 53.

Formerly in the Collection of Sir Thomas Baring, Bart.

Engraved by A. F. DENNEL.

PIERRE ALEXANDRE WILLE, born in Paris, 1748. After receiving some instruction from his father, he became the pupil of Greuze. He distinguished himself as a painter of domestic genre. He was appointed Court Painter to Louis XVI, but he lost all his property in the Revolution. The date of his death is not known, but he was alive in 1821, for in that year he is recorded as having petitioned the Duchess d'Angoulême to assist him in the maintenance of his wife in the Asylum of Charenton. There is no example of Wille in the Louvre, but the museums of Angiers, Bordeaux, and Cambrai possess specimens of his work.

149. Mademoiselle GUIMARD.

By JEAN HONORÉ FRAGONARD.

Panel 12½ × 9½ inches.

Lent by GEORGE HARLAND-PECK, ESQ.

THE famous dancer was born in 1743 and died in 1816. She made her *début* in the Ballet at the Comédie Française at the age of sixteen, and was engaged at the Opera three years later. She married, in 1787, Jean Etienne Despreaux, and finally quitted the stage in 1789.

Small full-length figure, in white gauzy dress with low-cut bodice, and hat of large white ostrich feathers; with arms outstretched, and holding a festoon of roses attached to her right shoulder, she poises gracefully towards the spectator. The scene is an ornamental garden, with its trees, broad steps, and fountains. On the left stands a bowl of roses, and on the right, some distance away against the trees, a marble statue, at the base of which two figures are coquetting.

For notice of the painter's life see No. 102.

150. PORTRAIT OF A LADY.

By JEAN CHARLES NICAISE PERRIN.

Canvas 25 × 21 inches.

Lent by CHARLES BUTLER, ESQ.

Dated 1776.

151. HEAD OF A YOUNG GIRL.

By FRANÇOIS BOUCHER.

Canvas 15½ × 12 inches.

Lent by the REV. S. A. THOMPSON-YATES, M.A.

SHE is in a pink and green costume, and wears a hat with a blue ribbon.

Formerly in the Collection of Mrs. Lyne Stephens.

For notice of the painter's life see No. 5.

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